

Twelfth night

TWELFTH NIGHT
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March 1983

NIGHT MOVES 10

Dear

Mark,

A bumper issue for you this time, containing live and album reviews, gigs and a crossword!

As you may know we have had a lot of coverage recently in the music papers - mostly unfavourable - so we've included a fairly comprehensive selection for your perusal! "Fact and Fiction" has now been reviewed by most of the major music papers - favourably in "Kerrang" and "Music Week" and unfortunately (as they are arguably more important and widely read) unfavourably in "Sounds" and "Melody Maker".

Naturally these reviews are disappointing, and as you'll see from our reply to Hugh Fielder, in the case of the "Sounds" one, very annoying. One of the paragraphs edited out of our letter - but worth including here, was that we said that "whilst we accept the "fact" that Mr Fielder is perfectly entitled to his opinion of our music, lyrics etc, we wanted to correct some of his "factual information" (i.e, the "fiction").

Still "all publicity is good publicity" - so they say and it has prompted some people to write letters in our favour. Many thanks to all those of you who did, please keep them going in - as the more letters the papers receive, the better it is for us.

It's noticeable now, that we're becoming newsworthy, our gigs often getting the "special interest" tag in "Sounds" (for example). What we feel that we always lacked in the past, was enough exposure to enable people to hear our music and decide for themselves, and now for the first time we're getting towards that situation.

Forthcoming press should include articles in "Kerrang" (the Malcolm Dome interview mentioned in Night Moves 9) and "Sounds" (as Phil Bell interviewed us last week after the Brunel University gig). Also there is a big feature (probably 4 pages or so) coming up in the next issue of "Afterglow" the Genesis fanzine compiled by Roger and Russell Morgan in Corby, more details on that in the next Night Moves.

All the recent gigs have been very successful indeed, in terms of audience reaction, but not quite so in terms of numbers. The "Venue" gig at the end of January was a fiasco regarding the organisation, and although the actual performance was OK our feelings about it were compounded by the reviews that followed. Much more enjoyable have been the Marquee gigs and the one at Brunel University. Wherever we play now we seem to attract a good hard-core following, but not enough "neutrals"; so if you know any, please try to bring them along!!

Another thing we haven't had in any of the papers is a live review of a recent ^{headline} gig, so if you come to a gig, why not do a review and send it in, even if they don't use it, it might prompt them to send one of their own people along to do one.

TOUR?

We have recently been in contact with a London Agent, who is trying to arrange a small national tour for us at the end of April/May. We will hope to play a date in as many major cities as possible (concentrating on the Northern half of England, i.e. Birmingham and above!) We hope that we should be able to do a gig within 50 miles or so of most of you - naturally we'll supply details as soon as we get them and also advertise in "Sounds". Let's hope that our man in London can persuade the promoters that hundreds of you will come and see us!

RECORD COMPANY NEWS

The compilation album idea now seems to have been shelved. It was to be done by EMI, but it seems that several of the bands were unwilling to do it and one in particular, namely Marillion, presumably because they didn't want it to sell on the strength of their name! C'est la vie!

Our own negotiations are going slowly, however, at least half a dozen record companies are keeping a close eye on us. We think that pace will speed up as soon as Marillion do their tour and their new album goes straight to the top of the album charts (as I anticipate it will). So it's good luck to them and hopefully we'll see the benefit as well.

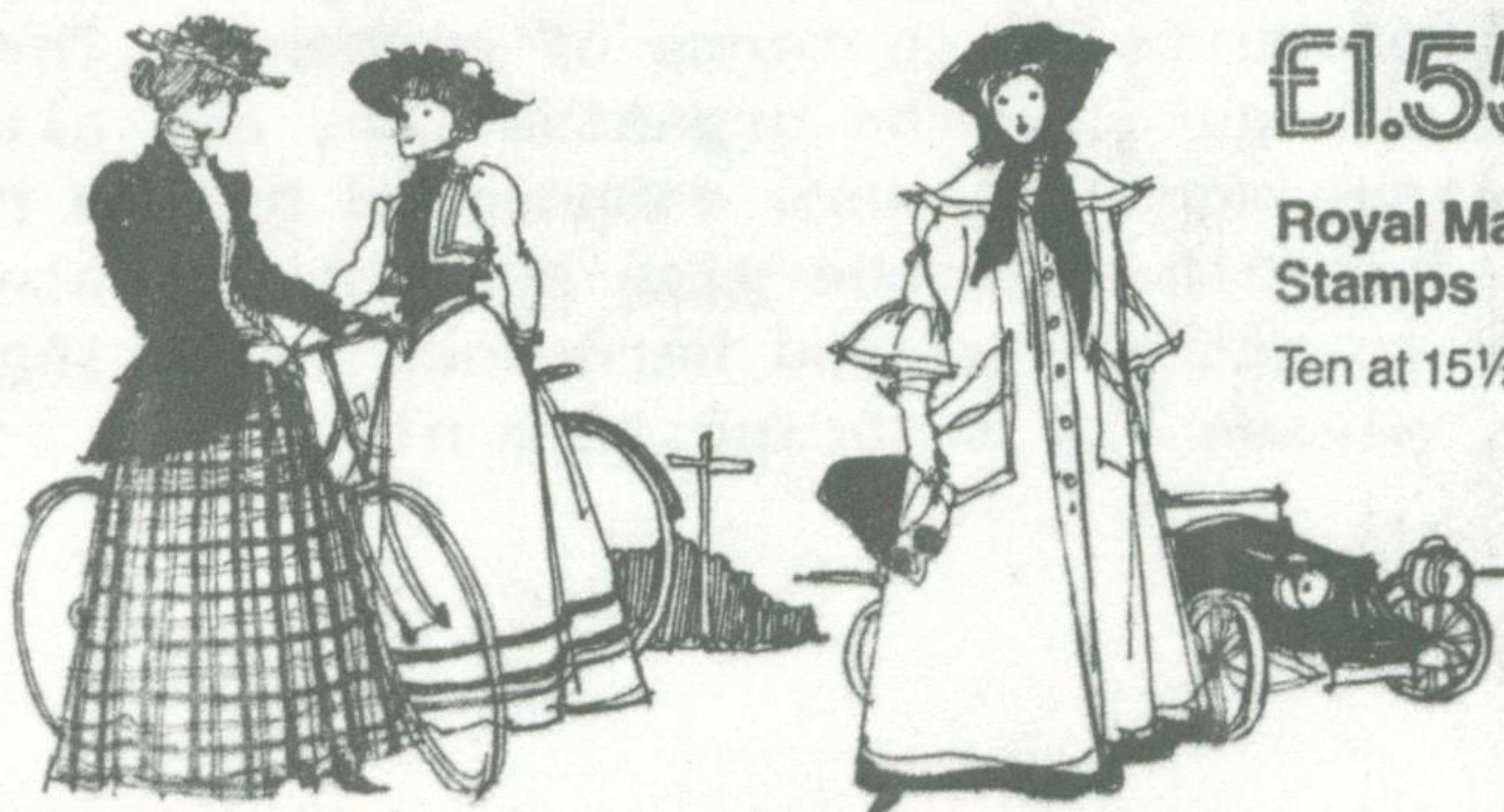
Oxford Gig

APOLOGIES

Sincere apologies to you if you travelled to Oxford for the Corn Dolly gig, unfortunately it was cancelled by the promoters earlier that week (they'd forgotten to make a note of the booking which was made in Dec) and by then it was too late to get it into the papers. If you did make the trip, please let us know and we'll arrange some compensation.

STAMPS

Many thanks to those of you who have already sent them, it is much appreciated and helps us considerably in managing our meagre financial resources.



£1.55

Royal Mail
Stamps

Ten at 15½p

FROM GENESIS TO REVELATION

... or should that read 'reservation'?
DAVE LEWIS sees four of the new
progressive rock bands play London's
Venue. And he is not impressed . . .

IT WAS so quiet in the *Sounds* office you could hear an expenses form drop. The ashen-faced staff were clustered around the palatial, double-bed sized walnut desk of whip-cracking editor Geoff Barton, glazedly staring at the bundle of straws that were poking out of his white-knuckled clenched fist.

Three relievedly grinning staffers had already pulled out long, life-saving wands of joy and were assured that they, at least, were to be spared the fate worse even than being assigned to write the complete history of Jethro Tull — to wit, the monstrous prospect of covering that fateful Thursday's 'progressive rock' extravaganza in the unlikely setting of the Victoria Venue.

It was my turn next and with a shake worse than Garry Bushell's before opening time, my trembling fingers reached for one of the bundle of remaining straws. I dithered for what seemed a lifetime as the whole of the musically plague-ridden early and mid-70s flashed before my eyes, then I tugged at the nearest stalk and was left with just a stub of stubble in my blood-drained hand.

Oh my God, it was me!!

My eyes searched frantically for a sympathetic face who would save me from my appalling fate, but my pitiful pleas for mercy were lost in a gale of exhaled relief as Barton's stern finger pointed me towards the door, with a dire warning of the consequences of lame excuses such as a sudden attack of beri-beri or the amputation of all four limbs in any attempt to dodge my duty.

No, there was no escape for me in the pitiless glint in his stoney eyes and I tried manfully to hold back the tears as I tremulously dialled PR Keith Goodwin, the black-hearted torturer who had been largely responsible for compiling my forthcoming night of aural pain and misery.

'Progressive rock', those old enough to possess an original pair of loon pants will remember, was the grandiose title dubbed on bands in the early 70s like the Nice, Pink Floyd and Yes who invested simple rock with a musical 'seriousness' and 'artistic importance' that was slowly choking it to death until 'punk' savagely coughed up its phlegm of fatuous portent with one deafening shout for energy and excitement.

Now, I was informed, the new wave of 'progressive rock' was upon us and the revival of 'real' and 'proper' music was once again about to save us from the frivolities of pop frippery and the bestiality of sneering street hooligans whose musical thuggery was leading us into a new Dark Age.

The affair's four-band bill did nothing to shed a glimmer of hope that the evening's events would not be too fatally agonising.

Opening act Pendragon, I gloomily discovered, were in the Camel mould, while the ensuing Dagaband were of

danger of incurring the wrath of the Musicians Union for causing unnecessary unemployment by combining the jobs of both bassist and lead guitarist with the aid of a double-necked axe.

Third up were to be Twelfth Night, who were said to be closer to early Genesis or Pink Floyd with more of a theatrical approach, with the flagellation of my rock'n'roll soul being completed by Solstice, who not only committed the heinous sin of coming from Milton Keynes, but compounded their guilt by performing that most horrific of musical crimes (goddam you Hugh Fielder, I blame it all on you!). FOLK ROCK!

AAAAAAARRRRGGHHHH!!!!

REACH FOR THE STARS

CLUTCHING MY 'quid deal' of a brew that would challenge Barbican for strength and taste, I gazed glazed-eyed around the bar as the cheery-faced Pendragon singer incongruously donned a black top hat for a finale entitled 'Armadeggon', having been preceded by another 'oeuvre' called 'Leviathon' (why does everything about them end in 'on'?)

As they once again set earnestly about developing their vaguely jazz-orientated music (and remember, it was this kind of 'serious' rock that sired that bastard and tiresome child jazz-rock that grew like a bloated cuckoo chick in the 70s and threatened to kill off all rivals in the musical nest with its brutish boredom), out of the corner of my eye, standing tall and proud at the side of the bar, I spied the awesome figure of Fish, the notorious face-painting vocalist with the band who had been heralded as the standard-bearers of the 'progressive rock' revival, Marillion.

Like a wounded animal rounding on its chief tormenter, I strode purposefully up to the towering frame and climbed up on my toes to bellow an introduction in the direction of the dangling St Peter-style fish earring and fearlessly enquired if he was having a good time.

But, far from the pathetic words of mutual celebration I had been expecting, the gruff Scots voice growled back: "This is just a load of crap. The bands here tonight are very, very young and they've not done enough work yet. I don't even class most of these bands as 'progressive rock'!

"A lot of this so-called revival is just a figment of the media's imagination. I think people are clutching at straws looking for a new revival like this. It's really down to individual bands to break through on their own merit, then there wouldn't be so much hyping.

"There is a definite renaissance of this kind of music, but it's not confined to just a handful of bands like these here, it's all over. People are starting to play for the music's sake instead of just for the rhythm's or the volume's sake.

"I don't look on these bands here as competition at all. Marillion have done over 200 gigs since March '81 and most of these bands tonight need to go out and play a lot more. This is a style of music that's been around in the public's ear for a long time, but all of a sudden it's now in the

blah! blah! drive!
drive! Jesus! etc..

I left the Almighty to his proselytising while I made my way back into the auditorium just as Reading five-piece Twelfth Night shuffled on stage, the lead singer Geoff Mann looking like a fresh-faced David Essex in his countryman's waistcoat, collar-less shirt and knotted hanky round his neck.

And flanking him front stage were a rather androgynous looking bassist with flowing blond locks and a loose-fitting plunge-necked silly top and a neatly coiffured guitarist who could have passed for one of the New Seekers with his 'butch' good-looks and crisply ironed buccaneer's shirt.

Sadly, Twelfth Night were to prove the true nadir of the evening, with the tempo of their often cacophonous music being hoiked up and down like a demented yo-yo for climactic effect and the singer coming across as a completely obnoxious clown as he wasted whatever limited vocal talents he possesses with his over-the-top theatrics and story-telling.

They seemed very concerned and politically aware young men, mind you, with songs about the nasty men on rent tribunals and the even nastier men with atom bombs, but, as I overheard somebody behind me remark, they seemed "like public schoolboys trying to act like rock'n'roll stars with all their flash equipment and no bloody talent!"

My sentiments exactly as they moved mercifully into their final song 'Creep Show' (what an apt title!) and the singer concluded the 'action' by pretending to strangle himself with the mike cord. What a service to music-kind that would've been for real, I remember musing at the time.



TWELFTH NIGHT

and so on and so on...

followed the week after
by the Album review! 7

TWELFTH NIGHT 'Fact And Fiction' (Twelfth Night TN 006)**

IF THE pomp-rock revival is to be more than a figment of eager media and record company imagination, it's going to need a few heroes. The heavy metal new wave threw up its share and Marillion have got Fish to give them a leg up, — but beyond that it's more a blind reincarnation than a revival.

Twelfth Night can claim a longer heritage than Marillion and they've undergone several changes since their last record but, finally, they still aren't able to do much more than reproduce a style that ultimately floundered on its own pomposity.

They produce all the right effects — the swirling keyboards and crying guitar solos create various dramatic moods but, in the end, the band fall for all the same Pavlovian tricks that their audiences do.

They follow their forebears blindly through the same chord sequences to get the same atmosphere and then land up with the same doom-laden, sullenly isolated lyrics that drone on about the inhumanity

of mankind and the despair of urban living compared with the fragile beauty of nature and love etc etc etc. I mean, Paul Weller may have been saying much the same thing but at least he was saying it in his own way.

Song titles like 'We Are Sane', 'World Without End', 'Creepshow' and 'The Poet Sniffs A Flower' tell you exactly what to expect. What's frustrating is to hear so much effort — and no little ability — being put into such blind plagiarism.

You can't fault their sincerity or conviction but the furrow they are plodding along is so deep and worn, it's impossible to see any of their own character over the top.

It's not even as if there isn't plenty of new technology knocking around that could make the band sound as if they're coming from the Eighties rather than the Seventies. I know it all costs money but then so did Tony Banks' first Mellotron. Even an Echoplex on the guitar might open up some original possibilities.

But by sticking to the equipment and attitudes that produced the original formula, Twelfth Night are condemning themselves to bland repetition.

HUGH FIELDER

PICTURE QUIZ

1. WHICH ONE IS "ANDYROGYNOUS"?
2. WHAT DOES IT MEAN?
3. WHICH ONE WENT TO PUBLIC SCHOOL?
4. WHICH ONE DIDN'T?
5. WHAT IS IN BRIAN'S BOTTLE?
6. IS THIS WHY GEOFF'S FALLING OVER?
7. WHO IS "BUTCH"? And his HAIRDRESSER?
8. and finally, WHO IS DAVID ESSEX?

→ and the same week
we made the HEAVY METAL
IMPORTS CHART?? 7

IMPORTS

- 1 NEVER SURRENDER, Triumph, RCA
- 2 HERE TO STAY, Neil Schon And Jan Hammer, Columbia
- 3 MINI-LP, Kim Mitchell, Anthem
- 4 TANE CAIN, Tane Cain, RCA
- 5 PYROMANIA, Def Leppard, Mercury
- 6 LIVE, Riot, Elektra
- 7 RESTLESS AND WILD, Accept, CNR
- 8 DAWN PATROL, Nightranger, Boardwalk
- 9 LEE AARON PROJECT, Lee Aaron, Freedom
- 10 FACT OR FICTION, Twelfth Night, Twelfth Night

Compiled by MRIB

(Surely some mistake!)

SOLSTICE TWELFTH NIGHT/DAGABAND/PENDRAGON The Venue, London

IT had to happen, of course. Ever since Marillion got signed to EMI and began shaping up as a serious contender in the old "progressive revival" stakes, *someone* had to put on a special progressive rock night at the Venue and wait for the hordes to come pouring in.

As a matter of fact they did have a pretty good turn out, too, although with most people standing motionless on the dance floor, rapt in the cosmic doings coming out of the PA, it was possible to hold a quite decent and audible conversation at the back of the hall.

The conversation came in handy, because at least the people I was talking to had a rough idea when one band had finished and another started. To this ageing hippy's ears they all sounded very much the same.

No, that's not entirely true because Solstice at least had a girl singer, who only by commendable self-restraint, did *not* shatter every glass in the place through the sheer power and purity of her voice.

And, to be accurate, I rather enjoyed the Dagaband, all the way from Chesterfield, who seemed to display a little more wit and imagination than the other three bands.

The main problem with the evening was not the musicianship. I can say without fear of contradiction that every single person on the stage knew his or her stuff — in spades. No, the main problem was that no-one seemed to be doing it for real. Rather than real emotion on display, what we had was a pale imitation of it. But then that's always been the problem with "progressive" music. How do you get emotional about "Morning Light" (Solstice) or "Human Being" (Twelfth Night)?

I genuinely wish them all the best of luck, but I don't see this particular revival getting off the ground. That won't happen until any of these



A human being from TWELFTH NIGHT. Pic: Jon Blackmore.

bands either develops the conviction and the passion of Marillion or the innate understanding of drama that Pallas possess. — BRIAN HARRIGAN

DOES MM know what music really is? I don't think so. As far as I'm concerned it's full of crap!

another letter same week as the one below from a trade paper.

A GOOD REVIEW!

TWELFTH NIGHT

Fact And Fiction. Twelfth Night Productions TN 006. Distribution deal pending, but available by post, for £4.50, from 7 Amherst Road, Reading, Berkshire. Producers: artists and Andy Macpherson. Vaguely Orwellian conceptual LP has some hauntingly beautiful moments and has obviously been a labour of love for this band who have written and produced the whole project themselves. The music comes across as an interesting blend of Seventies-inspired rock with synthesizer passages bringing it up to date. The LP is presented in a gatefold sleeve with all lyrics reproduced. Worth exploring if you have adventurous indie buyers.

**

MUSIC & VIDEO WEEK DECEMBER 25, 1982

M.M. FEB 82.

TWELFTH NIGHT FACT AND FICTION TN 006

WHY this lot are still going baffles me. Five years of hard work has seen them building up a loyal following in their home town of Reading, but their vinyl releases have so far failed to capture a bigger market, let alone gain a major deal.

And now fortune has dealt them the final card — the progressive rock revival spearheaded by the likes of Marillion and Pallas. It's the last chance Twelfth Night have got to break out of the rut.

They know it. "Fact And Fiction" is their most ambitious release to date, but I'm not convinced that it succeeds. A semi-conceptual work, vocalist Geoff Mann has stretched his lyrical and vocal capabilities to the utmost, but often it's to no avail. Many of the songs are just weak vehicles for strong instrumental passages

Best tracks are the two already released on the "Smiling At Grief" cassette, although here, they're in much better shape. "This City" washes in on a sea of string synths and tinkling piano, and starts to make reasonable impact as Geoff Mann's vocal flanges through the hook.

"Creep Show", meanwhile, wanders in on a Jethro Tull-inspired acoustic guitar intro (check "My God" from "Aqualung"), takes ages to develop, but eventually thunders into glorious action.

Fact and fiction? The fact is that after all these years Twelfth Night are *still* going nowhere. The fiction is that they'll be big in the progressive rock revival.

If I were Twelfth Night, I'd stick to the facts.

PAUL STRANGE

WHEN the hell is your paper going to start employing people with a less biased and self-opinionated attitude to the current music scene?

All of the current "writers" (hah) appear to view MM merely as a platform to promote their own short-sighted opinions and personal musical tastes, and to slag off anything they don't happen to like or see as relevant.

In fact the whole attitude of the paper is one of a closed shop towards anyone who isn't considered "hip" or worthy of a "we saw them first" hype. And what has happened to the

jazz and folk coverage? These have dwindled dramatically in the last couple of years to almost nothing.

The effects of the so-called progressive "revival" is a typical example of this "closed shop" attitude by MM and other papers — Sounds, NME, etc. None of the writers happens to like the style so it gets little or bad coverage. A bit of a blow to the egos too, considering that this is a grass roots development, not a press hype, generated by a genuine desire and passion by both musicians and fans alike for the music now being produced by the likes of Marillion and Twelfth Night.

In his recent reviews, Brian Harrigan speaks of a lack of emotion in their music. Whaaaaat?

If he bothered to check out the lyrics of these bands, particularly Twelfth Night, he would find more emotion and commitment in one song than in a dozen MM bands' albums, but then again perhaps his idea of "emotion" is "Machine Gun" by Saxon or AC/DC's "She's Got The Jack".

The progressive thing is no revival, but a definite anti-reaction to an increasingly superficial and image-conscious music scene, and a definite challenge to a selfish and manipulating media. — STEVE O'FARRELL, Silverdale Road, Earley, Reading

LETTERS

A FAMOUS BAND WRITES . . .

REGARDING HUGH Fielder's review of our album 'Fact And Fiction' (January 21 issue) we, Twelfth Night, would like the opportunity to make a few comments in reply.

He criticises the lack of new technology used on the album. Presumably by new technology he is referring to polyphonic keyboards, sequencers, electronic drums (eg Simmons), synths and effects like digital reverb (eg Lexicon), harmonisers, flangers, etc.

Well all these and more are used extensively throughout the album and nowhere more so than on the title track 'Fact And

Fiction' which used them 'all and has no acoustic instruments like guitars. Such tracks make us currently the only 'Progressive' band using modern technology and instruments alongside their more traditional counterparts.

Mr Fielder's comments indicate either that he hasn't listened properly or a lack of knowledge of the subject and represents an insult to us, your readers and Revolution Studios, where we recorded the album.

The comment about 'blind plagiarism' (definition: stealing ideas from others) is ridiculous and totally unjustified with regard to our album. Whilst we acknowledge influences on our music — who doesn't? — we

have tried unusual combinations of musical styles, sounds and lyrics throughout the record.

So a track title like 'The Poet Sniffs A Flower' tells you exactly what to expect. Does it? So where are the lyrics describing the beauty of nature the delicacy of poetry, etc etc? Nowhere, because it's an instrumental, and furthermore takes its name from a painting!

Perhaps titling our album 'Fact And Fiction' was, in retrospect, a mistake, for it certainly appears that Hugh Fielder is currently unable to distinguish between the two. — **Brian Devoil, Clive Mitten, Geoff Mann, Andy Revell and Rick Battersby of Twelfth Night.**

. . . AND SO DOES THEIR FAN

HOW DARE you slag a truly talented band like Twelfth Night, Dave Lewis (January 29 issue).

At least they produce music and lyrics which are clearly identifiable as being their own and which are both listenable and often meaningful.

As for Fish saying "Most of these bands need to go out and play a lot more" — well, Marillion have admittedly done over 200 gigs since March '81, but for your information Fish, Twelfth Night have released five albums in that time — their latest 'Fact And Fiction' being, in my humble opinion, one of the best albums of '82.

Finally, unlike certain bands whose singers are so crass they need to hide behind three inches of make-up, Twelfth Night don't sound like the exact reincarnation of Genesis circa Gabriel. I thought Marillion were Genesis until I was told differently. — **Dave Hillingdon.**

EXIT THE HIPPY

I'VE FINALLY decided to stop buying your paper, so I thought I'd write and say thanks for two years of (mostly) good music coverage.

I won't bore you with all the details of my decision but do we really need articles on the Subhumans, The Box and the Wake none of which I've heard of before, and that's just from this week's issue.

I know that I'm biased and that these bands no doubt have many fans but how about articles on Tytan, Twelfth Night Stampede and Eloy all of which are excellent and deserve features. — **From a Snowblind, living wreck who used to be a believer and is now residing in the city of Lagoons.**

**SOUNDS
FEB 82**

LAST OF THE POMPS

HAVING READ Hugh Fielder's scathing review of Twelfth Night's excellent 'Fact And Fiction' album, and Dave Lewis 'progressive feature', I feel I must write and express my views on this whole progressive revival business.

It is obvious that *Sounds* is desperately trying to start a progressive revival, so it has something to tear apart and destroy in the future.

In sending Dave Lewis, who obviously detests this type of music, to review the Venue gig, you have probably killed it at birth which is a good thing, as now the bands will have to work their way to the top by hard work rather than on the band wagon of another faked revival.

Unfortunately I feel that Twelfth Night are suffering unnecessarily from bigoted and scathing attacks.

They are, with the exception of Solstice, one of the only truly original bands around at the moment, and that includes Marillion.

Listen to the excellent 'Fact Or Fiction' album. Several of the songs are as good if not better than any of Marillion's, the title track, 'Creep Show' and 'We Are Sane' being the best examples.

Don't get me wrong. I like Marillion, they make a nice replacement for Genesis now they have gone to pot, but there is little new or progressive about the band.

Fish's remarks at the Venue were totally biased. It is obvious he is scared of another band becoming as popular as Marillion, so he is slagging them off now, when they are just coming to the public's attention — hardly fair, when you consider the good press Marillion have gained.

As for saying that the bands at the Venue have not done enough work yet I would remind him that both Twelfth Night and Dagaband have been around for quite a few years, and Twelfth Night in particular have done as many if not more gigs than Marillion, and have had three excellent albums out.

Still I suppose the Marillion hype will go on, their album will get an inevitable arse licking review, never developing an original style because no one has ever criticised them.

That is until the day *Sounds* decide they have had enough of Marillion and systematically destroy them.

Still that's rock and roll — it's never fair is it? — **Charlie the Twelfth Night Fan, Surrey**

Sincere thanks to all those of you who wrote letters — keep them going! — **NIL ILLEGITUM CARBORUNDUM!**

ADDRESSES

The following people would like to swop info etc, and would be grateful to hear from other people in their area, regarding travelling to gigs etc. If you'd like to have your name and address included, first let us know.

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West Midlands

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SE23 2UQ

Tel 01-291-1744

"fact and fiction"

Bullett/(Neon) Records our album distributors tell us that they have shipped a lot of our albums abroad to the U.S.A, Scandinavia, and Europe and only last week we had our first order direct from Japan - which was interesting and also very exciting as it could be a good market for us. (Incidentally "Live at the Target" was also a very popular LP abroad). It's a pity though that we can't get more effective distribution in the country (due to contractual, financial problems etc.), and we apologise for any difficulties you may have experienced. If you know any-one who is looking for a copy, tell them to write directly to us if their local record shop won't order one from Bullett.

Incidentally the comment in "Sounds" of us having sold 5,000 copies of "Fact and Fiction" was a misprint, as we have only just started on our 3rd batch of 1,000 (i.e, it should have read 2,000 copies).

CONTRIBUTIONS

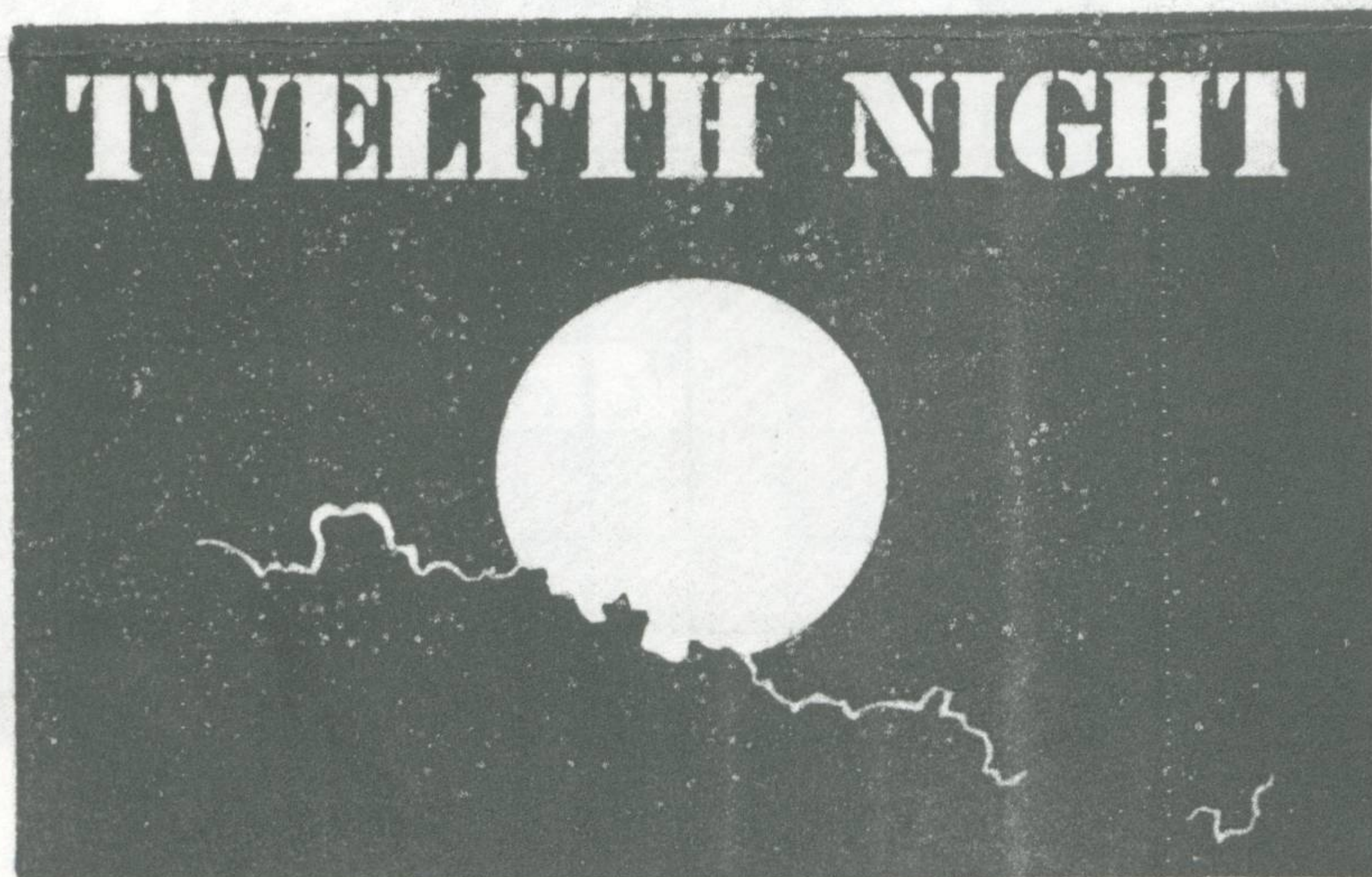
Thanks to all those of you, who have written in with ideas for Night Moves, and especially to John Myler for the crossword. Please keep the comments coming in.

More news as we have it, and
thank you all for your help & support.
Best wishes, *Oliver* *Rid*

Andy

Brian

Geoff



NIGHT - WORDS!

ACROSS

DOWN

1. A song based on a Picasso painting (5,7)
6. Andy (not pandy!!) (6)
8. About marionettes perhaps (7)
11.show (5)
13. The number of singles released by the band (3)
15. The first piece written by the band (3,6)
17. The last single was on this label (4)
18. Moves (5)
19. To west (4)
21. Does it make sense? (2)
- 22 across/10 down ... at ... Cat No TNO03 (7,5)
- 24 across/16 down She is still "picking up rice in a church where a wedding has been" (7,5)
- 25 across/3 down This musical territory belongs to 6 across (4,6)
26. Has this kitten lost one? (6)
27. The first garden? (4)
29. Afghan (3)
- 30 across/32 across/23 down True and False (4,3,7)
31. Possibly the biggest in the world (10)
32. See 31 across

1. An ode to Salford (4,4)
2. He had a year off Nov 81-82 (4)
3. See 25 across
4. Vocalist on "The Cunning Man" tape Oct 80 (7,6)
5. Clive is definitely! (4)
7. Different shops and (4)
9. A play by William Shakespeare (7,5)
10. See 22 across
11. This man is not to be trusted (7)
12. made of wood (3)
14. Brian, the agitated octopode! (6)
16. See 24 across
20. The venue for the live album (6)
22. The longest recorded track (so far!) (9)
23. He sniffs flowers (3,4)
26. Geoff made his debut at the Reading Festival (4)
28. See 30 across

